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SUBMIT NEWS

Submit your event information by Monday for publication the following week (two weeks in advance is even better!).

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ADVERTISING AND
SUBSCRIPTIONS

Baker City Herald

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East Oregonian

541-276-2211

Wallowa County Chieftain

541-426-4567

Blue Mountain Eagle

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Hermiston Herald

541-567-6457

What we're into: G. Love and Special Sauce

I've been driving a lot this summer — 45 minutes, twice a day to get to my job in Baker City from my home in La Grande. While all that extra time in the car can be a drag, it's provided me with a lot of extra time to listen to music (which I especially like to do while driving and staring at mountains).

One avenue I've had the pleasure of exploring is Philadelphia artist G. Love and his band Special Sauce.

In my mind, G. Love and Special Sauce blends elements of the blues and '90s hip-hop with acoustic licks — elements that when blended in the wrong way might sometimes create an unsavory concoction — in an incredibly pleasing way.

Most of the band's songs feature G. Love, born Garret Dutton, either rapping or singing over some kind of basic snare and bass-driven hip-hop beat provided by drummer Jeffrey Clemens and bassist Jim Prescott. His Philly accent, which might be



unfamiliar to some in Eastern Oregon, makes the tracks funky and fun.

But many tracks also maintain groovy and soothing guitar patterns that generate positive energy.

Whatever the influence, the band's music always sounds raw and un-produced, messy and almost sloppy, which keeps me interested for an entire album.

The band's 1994 album, "G. Love and Special Sauce," is probably my favorite, featuring mellow tracks like "This Ain't Living" and "Baby's Got Sauce."

The group's newest album, "Philadelphia Mississippi," which was released June 24, I must admit, is not my favorite — but don't let that discourage you from checking out this funky group from Philly next time you are driving around Eastern Oregon.

— Clayton Franke, intern, Baker City Herald

New releases

Sam Reider, 'Petrichor'

Jazz pianist Sam Reider can sound reflective or restless, pensive or playful, sometimes in adjacent measures.

"Petrichor" is the solo debut album from Reider, who sings and plays accordion for the jazz-bluegrass group Human Hands. His new release features eight original instrumentals that echo Debussy, Chopin, Gershwin, James Booker and Keith Jarrett, among others, but the end result is delightfully distinctive.

Reider recently moved back to his hometown of San Francisco, and he says the music was inspired by the region's landscape. He mixes melodic moments with discordant intervals, serving up splashes of color in a range of registers. His explorations lead to subtle undulations, modulations and roller-coaster runs as notes tinkle, thunder, sing and shimmer before reaching satisfying conclusions.

Choice cuts include the title tune, an up-tempo gem with a rollicking bass line, and "Land's End," a blue waltz built on a wandering three-note rhythmic pattern. It's never certain where those notes will land, and on "Petrichor," that's one more reason to keep listening.

— The Associated Press



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